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Sai Vikhe

Sai Vikhë is the Janya of courage and of battle. Her planet is known in Telluria as Mars. She is the Janya of warrior-maids and rules all the Vikhelic Arts, and also such things as surgery, where a cut must be made in order to heal. The Holy War (Vikhail), which in physical terms is war against those who would destroy or harm the Empire, is only the lesser holy war. The greater holy war is that fought by the spiritual maid against the false self and against the forces of darkness and materialism in one's own soul.

Sai Vikhë is, of course, profoundly necessary to the "economy" of manifestation. Conflict is a condition of manifestation. It is from the agitation and conflict-play of the three *gunas* and the four elements that a manifest universe can exist. But while conflict is necessary, so also is harmony, represented in one aspect by Sai Thamë, and in another by Sai Sushuri (said to be the sister of Sai Thamë). As manifestation progresses on its outward and fundamentally degenerative course, the element of conflict increases and that of harmony decreases (this is observed in the axiom of modern physics: "entropy tends to increase").

Thus the metal of Sai Vikhë, iron, is also the metal symbolising the last of the four ages of a world-cycle, the Age of Iron, or Kali Yuga, traditionally known as "the age of quarrels". The sign for Mars (and Iron), is also the sign for masculinity, thus it is natural that in the Age of Iron, the masculine principle should come to the fore in human society, both in its social order and in its spiritual conceptions. We know relatively little about civilisation before the dawn of the Kali Yuga, but from hundreds of thousands of artefacts discovered at a large number of neolithic sites, three things are clear beyond any dispute:

1) These were civilisations, despite the misleading appellation "stone-age" — they were well-ordered cities with multi-storey buildings.

2) The great preponderance of human depictions, especially those of a religious nature, are clearly female. We leave aside the question of "matriarchy" — that is, of whether women actually ruled in a temporal sense, a hypothesis that has caused much consternation among both male historians

and victim-complex feminists. What is unarguable is that these societies were clearly massively culturally oriented toward the feminine.

3) There are no signs of war. Both fortifications and weapons of war (as opposed to hunting) appear at a later stage, along with depictions of warlike activity and masculine god-figures. This is quite clearly not because the neolithic civilisations were incapable of building fortifications. They had elaborate palaces, harbour installations and advanced transportation. They simply had no need for them until the "patriarchal revolution" of the Age of Iron.

In Telluria femininity and masculinity are governed by Sai Sushuri (Venus) and Sai Vikhë respectively, indicating a pivot between concord and discord. In Aristasia, blondeness and brunetteness are governed by Sai Sushuri and Sai Thamë respectively; the pivot being more between mercy and rigour, love and duty, indulgence and strictness.

Nonetheless Sai Vikhë is an universal principle necessary to the fullness of any manifestation — from the primal discord necessary to manifestation itself, to the various forms of "surgery" necessary in the pursuit of earthly life, to the need for defence against foes both physical and spiritual, Sai Vikhë is always with us.

In the Indian tradition the image of the warlike Sri Durga on her lion or tiger is the primary image of Sai Vikhë, and it is this form that many of us turn to her as the Great Protectress. Like all Janyati, she is at once a separate stream of Godhead and, at Her source, Dea Herself.

See Also

The Vikhelic Arts

The Vikhelic Principle

The Way of the Sword

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